



ACCURATE TRANSCRIPTIONS
IN NOTES AND TABLATURE

Transcribed by
MOLLYAN BRYAN

The Best Of James Taylor

ring:

Let Me Be Lonely Tonight

g Ago And Far Away

olina In My Mind

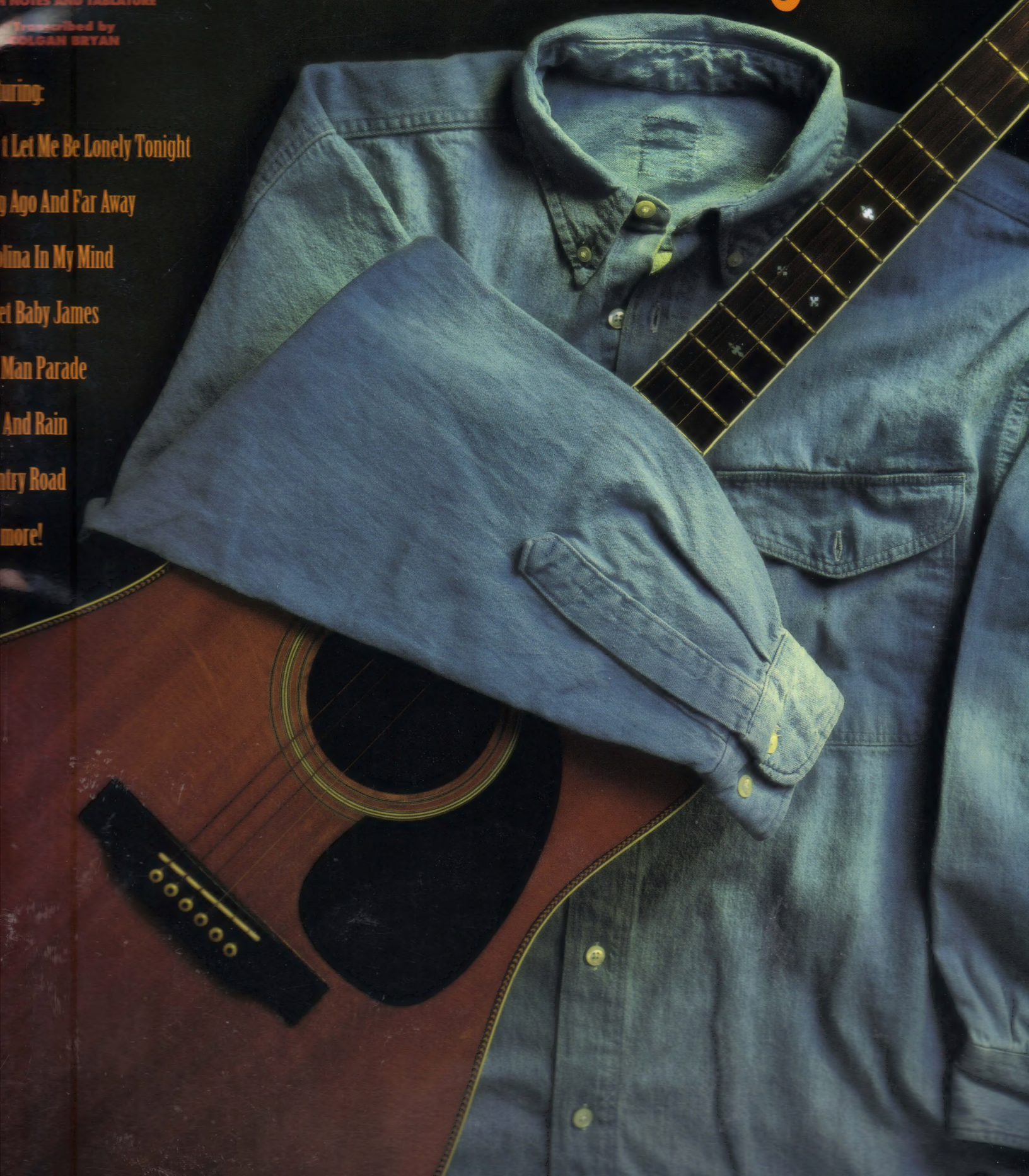
et Baby James

Man Parade

And Rain

try Road

more!



Words and Music by James Taylor

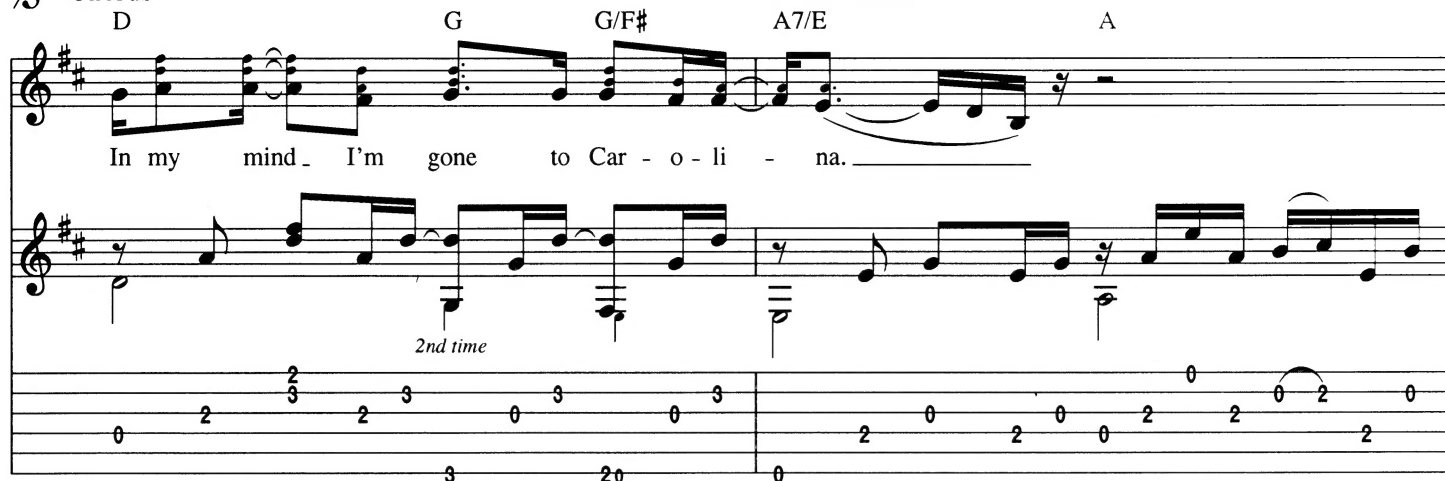
Harmony: on D.S.

Chorus w/ Fill 1: on D.S.

D **G** **G/F#** **A7/E** **A**


In my mind I'm gone to Car - o - li - na.

2nd time



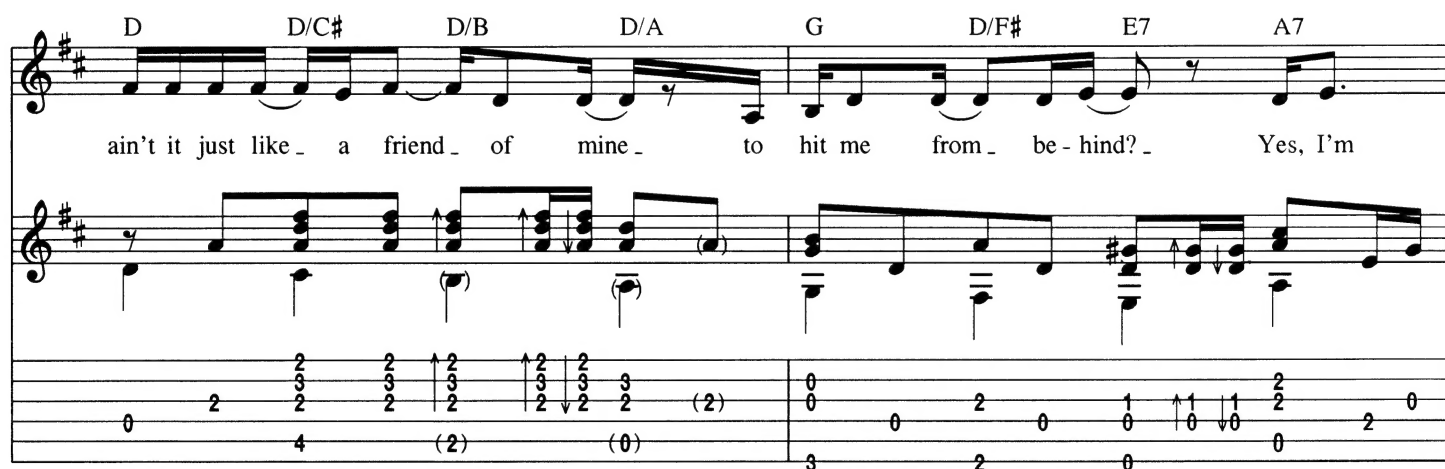
G **A** **Em7** **A**

Can't you see the sun - shine? Can't you just feel the moon - shine? And,

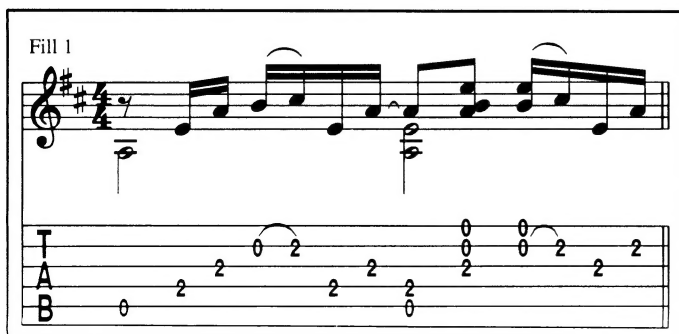


D **D/C#** **D/B** **D/A** **G** **D/F#** **E7** **A7**

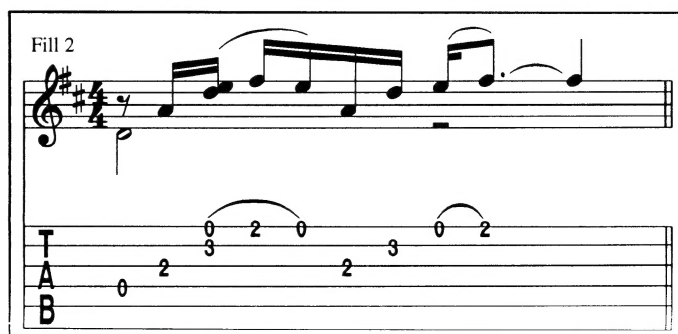
ain't it just like a friend of mine to hit me from behind? Yes, I'm



Fill 1



Fill 2



w/ Fill 2: on D.S.

D Bm Em A D

gone to Car - o - li - na in my mind. _

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

D C G A A#°7

Kar - in, she's a sil - ver sun. _ You best walk her way _ and watch it shine _ and
Dark and si - lent, late _ last night, _ I think I might have heard the high - way call _ and

Bm G A

watch her _ watch the morn - ing come. _
geese in flight _ and dogs that bite.

A
The

G D/F# Bm E7 A7sus4/E A7

sil - ver tear _ ap - pear - ing now, _ I'm cry - in', _ ain't I?
signs that might _ be o - mens _ say I'm go - in', _ I'm go - in', I'm

To Coda ⊕

D Bm E7 A7 D

Gone to Car - o - li - na in my mind. — There
gone to Car - o - li - na in my mind.

Strum with first finger

D C G A7 A#°7

ain't no doubt — in no — one's mind — that love's — the fin - est thing — a - round. —

Bm G A

Whis-per some-thing soft — and kind. — And

G D/F# Bm7 E A7sus4/E A

hey, babe, the sky's on fire. I'm dy - ing, ain't I?

w Rhy. Fig. 1

D.S. al Coda

D Bm Em7 A7 D

Gone to Car - o - li - na in my mind.

⊕ *Coda*

Interlude

D G A

With a ho - ly host of oth - ers stand-in' a - roun'.

me, still I'm on the dark side of the moon.

G A7 C G Em

And it seems — like it goes on like this for - ev -

D C(add9) G/B

er. You must for - give me, —

Em7 D5/A D Bm Em A

if I'm up and gone — to Car - o - li - na in — my

Chorus

D G Em7

mind. In my mind — I'm goin' to Car - o - li -

A G A

na. Can't you see the sun - shine?

Em7 A D D/C# D/B D/A

Can't you just feel the moon - shine? Ain't it just like a friend of mine to

G D/F# E7 A7 D D/F# G D/F#

hit me from be - hind. Yes, I'm gone to Car - o - li - na

Em7 A7sus4 D D/C# Bm A

in my mind.

Rhy. Fig. 2

w/ Rhy. Fig. 2 to end

G G/F# Em7 A7 D D/C# Bm A

Gone to Car - o - li - na in my mind And I'm goin'.

G G/F# Em7 A7 D D/C# Bm A G G/F# Em7 A7

to Car - o - li - na in my mind. Goin' to Car - o - li - na in my

D D/C# Bm A G G/F# Em7 A7 D D/C# Bm A

mind. Gone, I'm gone, I'm gone.

G G/F# Em7 A7 D D/C# Bm A

Say nice things a - bout me 'cause I'm gone south now. Got to

G G/F# Em7 A7 D D/C# Bm A G G/F# Em7 A7

car - ry on with-out me. I'm gone.

Fade

Em9 A7sus4 F#m7 B7 Gmaj7 F#m7

Tell me lies, ___ but hold ___ me tight. Save your good-byes for the morn -

Fretboard diagram (Guitar):

0	2	3	0	0	2	0	2	2	4	2		4	4	3	5	2	2	2
0	0	0	0	2	2	0	2	2	2	4	2	3	3	2	2	2	2	

Fretboard diagram (Bass):

8	9	9	8	12	17	14	17	14	14
6	11	11	11						
5	9	9	9						

Bm7 E7 Em9 A7sus4 A/D B7b9/F#

- in' light, ___ but don't let me be lone - ly to - night. ___

Fretboard diagram (Guitar):

2	3	2	1	3	1	2	1	2	3	0	3	0	3	0	0	0	2	2	1	2	1	2
2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2	1	2	1	2	

Fretboard diagram (Bass):

10	12	9	7	5	5	5	8
				6		5/8	

Verse

Em9 Em9/A A/D B7b9 Em9 A7sus4

Say good-bye and say _____ hel-lo. _____ Sure 'nuf good to see you, but it's

14 15 14 14 14

F#m11 B7 Gmaj7 F#m7 Bm7 E7

time to go. _____ Don't say yes, but please don't say _____ no. _____ I don't

7 9 11 9 7 9 11 9 14 14 17 14 14 10 12 9 7 9 7 9

Em9 Em9/A A/D Dmaj7 **Bridge** Bm BmMaj7

want to be lone - ly to-night. Go a - way, then damn - ya. Go

2 3 0 3 0 0 2 0 2 2 2 0 4 3 2 3 2

0 0 0 0 0 0 0 2 2 2 0 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

5 5 7 6 7 7 9 7 7 9 7 9 8 8

7 6 7 9 7 9 9 8 8

Bm7 E7 Em9 A C G(add2) D

on and do _ as you . please, - yeah. - You ain't gon-na see me get-ting down on my knees. -

2 3 2 3 2 1 1 0 1 1 2 3 0 3 2 2 1 0 2 3 3 3 2 3

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

9 7 6 6 7 6 5 5 5 5 4 7 9 7 7 9 7

7 9 7 6 6 7 6 5 5 5 5 4 7 9 7 7 9 7

Bm F#m/A# D/A E7 Em9 A7 C

I'm un-de-cid-ed and your heart's been di-vid-ed. You've been turn-in' my world up-side down..

The first system of the musical score consists of three staves. The top staff is a vocal melody in G major, starting with a half rest followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, 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A/D B7b9 Em9 A7sus4 F#m7 B7

Do me right, right now, — ba - by. Go on and tell me lies but hold me tight. —

0 2 2 1 2 2 1 0 3 0 0 3 5 2 4 2 4 2 2

5 5 5 4/7 8 7 11 12 9 10 10 11

Gmaj7 F#m7 Bm7 E7 Em7 A7sus4

Save your good-byes for the morn - in' light, morn - in' light, — but don't let me be lone - ly to-night.

10 10 12 12 10 11 10 10 7 9 7 9 2 3 3 4

C(add2) Gmaj7 D6/F# Bm7 E9

I don't want to be lone - ly to - night, _ no, _ no. _ I don't

10 8 10 8 10 8 9 9 10 8 10 10 12 10 14 7 7 9 7 9 10

[illegible]

Outro (Sax Solo)

Em9 Em9/A A/D B7b9 Em9 Em9/A

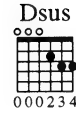
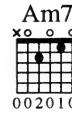
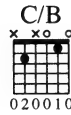
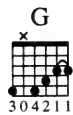
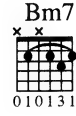
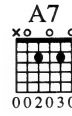
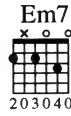
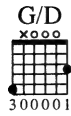
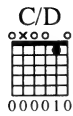
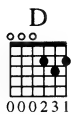
A/D B7b9 Em9 Em9/A A/D B7b9

Em9 Em9/A A/D D(add4)/C

I don't want to be lone - ly to - night.

Country Road

Words and Music by James Taylor



⑥ to D

A Intro

[illegible]

§ Verse

1.,3.Take to the high - way, won't you lend me _ your _ name? _
2. Sail on home to Je-sus, won't you good girls. and _ boys. _

Your way_ and my way seem to be
I'm all _ in piec- es. You can

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C/D D Em7 A7 Em7 A7

one and the same. Ma-ma don't un - der-stand. it. She wants to know where I've been. I'd
have your own choice. But I can see a heav-en-ly band full of an - gels com-in' to set me free. I

Em7 A7 Bm7 C/D

have to be some kind of nat'-ral born fool to want to pass that way a - gain, but you know I could feel
don't know noth-ing 'bout the why or when but I can tell you that it's bound to be be-cause I could feel.

D C/D G D

it,
it child, yeah! } on a coun-try road. _

To Coda

1. 2.

C/D D C/D D

Interlude

Dm7

G

D

C

C/B

Am7

I guess my feet _ know where they _ want me to go, _ walk-ing on a coun-try road.

D

C/D

G/D

D.S. al Coda

D

C/D

D

Coda

C/D

D

Outro

Walk on down, _ walk on _ down, _ walk on down, _

The musical score is for the song "Walk on Down" by The Allman Brothers Band. It features a vocal melody, a guitar accompaniment, and a bass line. The lyrics are: "walk on down, walk-ing on a coun-try road." The score is written in the key of D major (two sharps) and 4/4 time. The tempo is marked "C" (Crescendo). The guitar part includes a solo section with a key signature change to E major (three sharps) and a double bar line. The bass line is written in a simplified, rhythmic style.

The musical score for 'The Wind' by The Beatles is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part is in treble clef with a key signature of one sharp (F#). It features a melodic line with lyrics 'La la la la' and 'la la la la' under the notes. The bass part is in treble clef and provides a harmonic accompaniment. The drum part is in bass clef and shows a simple rhythmic pattern. The score is divided into three measures, with a key signature change to one sharp (F#) at the beginning of the second measure. The guitar part is labeled with chords C/G, G, D, and Dsus D. The bass part is labeled with chords C, G, D, and Dsus D. The drum part is labeled with chords C, G, D, and Dsus D.

C G D
 la la la la, coun-try road. Woah! Yeah!

Walk-in on a coun-try road.

C G D

(0) 0 0 3 0 5 5 0 0 0 0 0 0

C G D

Coun-try road.

(0) 0 0 3 0 5 5 0 0 0 0 0 0

C G D

Whew! Coun-try road.

(0) (2) (4) 5 0 0 0 0 0 0 0 0

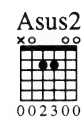
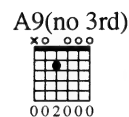
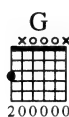
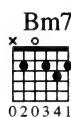
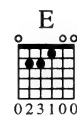
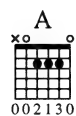
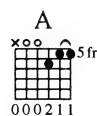
C G D/A

Fade

0 2 4 5 0 0 0 0 0 0 0 0

Fire And Rain

Words and Music by James Taylor



Capo III

A Intro

♩ = 77

Acous. Gtr.

A Verse

Gmaj7

1. Just yes - ter-day morn-in', they let me know
 2. look down up-on me, Je-sus, you got to help
 3. walk- ing my mind to an eas-y time. my

2nd & 3rd times

D A E

— you were gone. Su - zanne, the plans they made — put an
 me make a stand. You've just got to see me through an -
 back turned towards the sun. Lord knows when the cold wind blows, it - 'll

2nd time

Gmaj7 A G/E

end to you. I walked out this morn - ing and I
 oth - er day. My bo - dy's ach - ing and my
 turn your head a - round. Well there's hours of time — on the tel-e-phone line to

D A E E

wrote down this song. — I just can't re-mem - ber who to send —
 time is at hand. — I won't make it an - y
 talk a-bout things to come, — sweet dreams and fly-ing ma - chines in

w/ Fill 1: 2nd time

w/ Fill 2: 3rd time

Gmaj7

it to. oth-er way. piec-es on the ground.

C Chorus
D D/C# Bm7 D/E

I've seen fire and I've seen

Rhy. Fig. 1

2nd time w/ Fill 3

w/ Rhy. Fig. 1: 2 times

A **D** **D/C#** **Bm7** **D/E** **A**

rain. I've seen sun-ny days that I thought would nev-er end. I've seen

end Rhy. Fig. 1

Fill 1

Fill 2

Fill 3

D Outro

A9(no 3rd) Asus2

one _ more time _ a - gain, now. Thought I'd see

Strumming simile

A9(no 3rd) Asus2

you one _ more time a - gain. There's just a few.

A9(no 3rd) Asus2

_ things com-ing my _ way this time a - round _ now. _ Thought I'd

A9(no 3rd) Asus2

see you, _ thought I'd see you, fire and _ rain _ now. _ Na na na. _

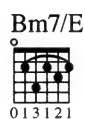
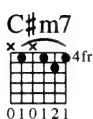
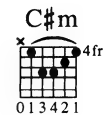
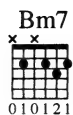
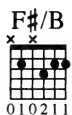
A9(no 3rd) Asus2

_ Na na na _ na na na na na _ na. Na na na _ na na na na na

Fade

Long Ago And Far Away

Words and Music by James Taylor



Capo II, Acoustic Gtr.

Verse

♩ = 50

Bm F#/B Bm7 D/E A Dmaj7

1. Long a-go — a young-man sits — and plays — his wait — ing game, — but
2. love is just — a word. I've heard — when things are be — ing said. —

Rhy. Fig. 1

let ring

T 2 2 2 2 2 2 0 0
A 4 3 3 2 2 3 2 3
B 2 2 2 2 2 2 0 0

C#m G#/C# C#m7 F#m7 Bm7 Bm7/E

things are not — the same — it seems — as in such ten — der dreams. —
Stor-ies my — poor head — has told — me can-not stand — the cold. —

End Rhy. Fig. 1

6 5 4 5 4 4 5 4 2 2
4 4 4 4 4 4 0 2 2 2
4 4 4 4 4 4 0 2 2 0

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w/ Rhy. Fig. 1

Bm F#m Bm7 D/E A Dmaj7

Slow - ly pass - ing sail - ing ships - and Sun - day af - ter - noon, - like
In be - tween - what might have been - and what has come - to pass, - a

C#m G# C# C#m7 F#m Bm7 Bm/E

peo - ple - on the moon - I see - are things not meant - to be. - }
mis - be - got - ten, guess - a - las - and bits of brok - ken glass. - }

Chorus

E/A Dmaj7/E E/A Dmaj7/E

Where do those gold - en rain - bows end? - Why is this song - so sad? -

let ring

0 0 1 1 0 1 2 2 2 2 1 0 1 0 1 2 2 2 0 0 0 0 5 0 5 0 5

To Coda

E/A Dmaj7/E E/A Dmaj7/E E/A

Dream-ing the dreams. I've dreamed, - my friend. - Lov-ing the love - I love - to

0 0 1 1 0 1 2 2 2 2 1 0 1 0 1 2 2 2 0 0 0 0 5 0 5 0 5

⊕ Coda

Outro

E/A Dmaj7/E E/A Dmaj7/E

Lov-ing the love - I ____ love ____ to love to love to love. _____ Wo,

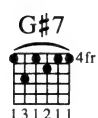
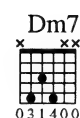
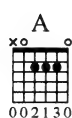
E/A Dmaj7/E E/A Dmaj7/E

no, ____ no, no, ____ no.

E/A Dmaj7 E/A

One Man Parade

Words and Music by James Taylor



Capo III

Verse

♩ = 125

Bm7*
(Dm7)

E9
(G9)

Bm7
(Dm7)

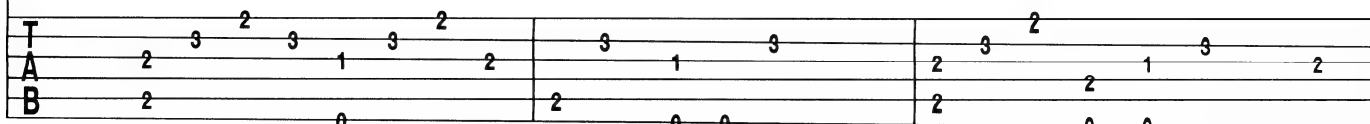
E9
(G9)

Bm7
(Dm7)

E9
(G9)



Acoustic Gtr.



*Chord name based on fingering for acoustic guitar. Chord symbols in parentheses are concert transpositions for vocal and electric guitar.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

Put to - geth - er a one — man band. — Take it walk -

(2) 3 3 3 2 3 2 3 1 1 2 3 2 3 1 2 3 2 0 0

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Em9 (Gm9) A (C) Em7 (Gm7)

— in' on down — the street. Have a one — man pa - rade..

2 3 2 1 3 3 2 3 2 1 3 2 3 0 3 0 2 2 0 2 2 0 0 0 0 0 0 0 0 0 0 0

A (C) Em9 (Gm9) A (C) Em7 (Gm7) A (C) Dm7 (Fm7) G7 (Bb7)

No - bod - y needs — to — know, — 'cause I'm

(0) 0 0 2 2 2 2 3 0 0 2 0 2 0 0 2 5 4 3 0 0 0 3

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

— right — good at hold - in' on to se - crets and I don't be - lieve — they show..

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

All I want is a lit - tle dog — to be

Elec. Gtr.

8va loco

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

walk - in' at my — right — hand, — tak - in' the breeze . just as

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

free as you please, _ may - be check-in' out oc - ca - sion - al gar - bage can. _____

Em9 (Gm9) A (C) Em7 (Gm7) A (C) Em9 (Gm9) A (C) Em7 (Gm7)

Talk-in' 'bout a one man dog, _____ y'all, _____ no - bod - y's friend _ but mine..

A (C) Dm7 (Fm7) G7 (Bb7) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

Hey, now you can say ___ that he's look - in' kind of funk - y, but I

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef with chords and some melodic lines. The bottom staff is a guitar line in treble clef with fret numbers. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) G#7sus4 (B7sus4) G#7 (B7)

do be-lieve he suits me just fine. ___ We were off ___ the road ___ a - gain.
Backups: (Ah! ___)

The second system of the musical score continues with three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a piano accompaniment in treble clef with chords and some melodic lines. The bottom staff is a guitar line in treble clef with fret numbers. The key signature has two sharps (F# and C#), and the time signature is 4/4.

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)
 — blues. — Hey, now (Hey, now.) I was look-in' for my walk-in' cane, —

(2) 3 1 1 1 2 3 2 1 1 3 2 3 1 3 2
 2 0 2 0 0 2 2 0 0

3 4 5 6 4 4 5 5 6 4 4

E9 (G9) Bm7 (Dm7) E9 (G9) Em9 (Gm9) A (C) Em7 (Gm7)
 ty - in' on my high-way shoes, — think-in' 'bout a one man pa -

2 3 2 0 2 3 1 2 2 3 0 3 0 2 2 0
 2 0 0 2 2 0 0 0 0 0

5 6 4 4 5 5 4 5 6 6 6 10 10 10 8 10
 9 9 9 7 9 10

Em9 (Gm9) Em7 (Gm7) A (C) Dm7 (Fm7) G7 (Bb7)

rade, y'all, _ no - bod - y, no - bod - y, no - bod - y, no - bod - y. Hey! (Hey!)

(No - bod - y,

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

I'm right good at hold - in' on, _ hold - in' on, hold.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

- in, buck - ets. — Han - a - lei.) Road is cov-ered, mud - dy wa - ter.
 (It's rain - in'.)

The first system of the musical score consists of four staves. The top staff is the vocal melody, with lyrics: "- in, buck - ets. — Han - a - lei.) Road is cov-ered, mud - dy wa - ter. (It's rain - in'.)". Above the staff are chord markings: Bm7 (Dm7), E9 (G9), Bm7 (Dm7), E9 (G9), Bm7 (Dm7), and E9 (G9). The second staff is the piano accompaniment, showing chords and individual notes. The third staff is the guitar tablature, with fret numbers 0, 1, 3, 2, 1, 1, 3, 2, 3, 3, 1, 2, 0, 0, 2, 2, 0, 0. The fourth staff is the bass line, with fret numbers 3, 4, 4, 4, 5, 5, 4, 4, 5, 5, 4, 6.

Em9 (Gm9) A (C) Em7 (Gm7) A (C) Em9 (Gm9) A (C) Em7 (Gm7)

Talk-in' 'bout a one man pa - rade, y'all, — and no - bod - y, no - bod - y, no - bod -

The second system of the musical score consists of four staves. The top staff is the vocal melody, with lyrics: "Talk-in' 'bout a one man pa - rade, y'all, — and no - bod - y, no - bod - y, no - bod -". Above the staff are chord markings: Em9 (Gm9), A (C), Em7 (Gm7), A (C), Em9 (Gm9), A (C), and Em7 (Gm7). The second staff is the piano accompaniment, showing chords and individual notes. The third staff is the guitar tablature, with fret numbers 2, 3, 0, 3, 0, 2, 2, 0, 0, 0, 0, 2, 2, 2, 0, 0, 0, 0. The fourth staff is the bass line, with fret numbers 10, 8, 9, 8, 10, 10, 8, 10, 9, 9, 10, 10, 9, 8, 6, 5, 5, 5.

A (C) G7sus4 G7 (Bb7) Bm7 (Dm7) E7 (G7) Bm7 (Dm7) E9 (G9)

- y, no - bod - y. Hey! I'm right good at hold - - in' on.
(Woah, _____ hold - - in' on.)

6 8 7 6 5 5 5 4 5 3 4 5

[illegible]

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

La

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#), containing a whole note chord. The second staff is a treble clef with a key signature of two sharps (F# and C#), containing a melody of eighth and quarter notes. The third staff is a guitar-specific notation staff with fret numbers (0, 2, 3, 2, 1, 2, 0, 2, 0, 0, 2, 0, 0) written below the lines. The fourth staff is a treble clef with a key signature of one sharp, containing a melody of eighth and quarter notes. The fifth staff is a guitar-specific notation staff with fret numbers (5, 6, 5, 7, 8, 7, 5, 5, 6, 7, 7) written below the lines.

N.C.

la la la la la la la la. La la la la. La la la la la la la la.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp, containing a melody of eighth and quarter notes with a triplet of eighth notes. The second staff is a treble clef with a key signature of two sharps, containing a whole note chord. The third staff is a guitar-specific notation staff with fret numbers (5, 6, 5, 7, 8, 7, 5, 5, 6, 7, 7) written below the lines. The fourth staff is a treble clef with a key signature of one sharp, containing a melody of eighth and quarter notes. The fifth staff is a guitar-specific notation staff with fret numbers (5, 6, 5, 7, 8, 7, 5, 5, 6, 7, 7) written below the lines.

w/ ad lib. vocal

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) (G9) E9 Bm7 (Dm7)

la la la la la la la la la la la la la la la la la la

8va ----- loco

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

la la la la la la la. La la la la la la. No - bod - y,

la la la la la la la.)

8va ----- loco

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

no bod - y, no - bod - y, no - bod - y has faith. _ Woah! _
(La la la. _ _)

4 5 2 3 2 3 1 3 2 2 0 0 2

5 4 5 4 5 5 4 4 5 5 4 5 4 5

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

(2) 3 1 3 3 3 3 3 2 2 2 2 2 2 2 2

2 0 0 5 7 5 5 4 4 5 5 0

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

Woah! _____

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains a whole rest followed by a half note G4, which is marked with a 'Woah!' and a long horizontal line indicating a sustained note. The middle staff is a guitar line in treble clef with the same key signature, showing a series of chords: E9 (G9), Bm7 (Dm7), E9 (G9), Bm7 (Dm7), E9 (G9), and Bm7 (Dm7). The bottom staff is a bass line in bass clef, showing fingerings for the left hand: (2 3 2) for the first measure, and various fingerings (2, 3, 2, 2, 1, 1) for the subsequent measures.

Fade

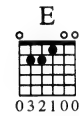
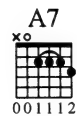
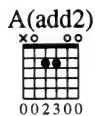
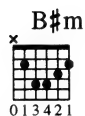
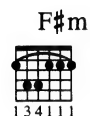
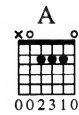
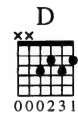
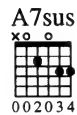
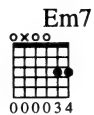
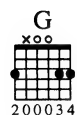
E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

La la la la — la la la la — la la la. —

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics 'La la la la — la la la la — la la la. —' under a melodic line. The middle staff is a guitar line in treble clef with the same key signature, showing a series of chords: E9 (G9), Bm7 (Dm7), E9 (G9), Bm7 (Dm7), and E9 (G9). The bottom staff is a bass line in bass clef, showing fingerings for the left hand: 5, 4, 4, 5, 4, 5, 5, 4, 4, 5, and a final measure with a 5 and a 6/7 fingering.

Sweet Baby James

Words and Music by James Taylor



A Intro
♩ = 143

G Em7 A7sus

There

* Play bass notes with thumb, strum chords with index finger

B Verse

D A G F#m

is a young cow - boy, he lives on — the range. _
first of De - cem - ber was cov - ered with snow. _

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Bm G D

His horse and his cat - tle are his on - ly com - pan -
 So was the turn - pike from Stock - bridge to Bos -

Strumming simile

F#m Bm G

— ions.
 - ton,
 though He works in — the sad - dle — and he
 the Berk - shires seemed dream - like on ac -

D F#m G D

sleeps in the can - yons,
 count of that frost - ing, with wait - ing — for sum - mer — his pas -
 and ten miles be - hind me, — and

A Em7 A A(add2)

- tures to change.
ten thou - sand more to go.

0 2 2 2 2 0 3 3 3 0 3 3 2 0 2 0 0 0

A G A7

And as the moon ris - es, he sits by his fire.
There's a song that they sing when they take to the

0 2 2 2 2 3 3 3 3 3 3 3 2 2 2 3 3

D Bm G D

high - way, think-in' a - bout wom - en and glass - es of beer.
a song that they sing when they take to the sea.

0 3 2 4 4 4 0 3 0 2 2

A G A7sus

And clos - ing his eyes as the do - gies re - tire.
A song that they sing of their home in the sky.

D Bm G D(add2)

He sings out a song which is soft but it's clear,
May - be you can be - lieve it if it helps you to sleep,

D Bm E A7sus

as if may - be some - one could hear.
but sing - ing works just fine for me.

C Chorus
D

A7

So — } Good - night, — you

G A7sus D Bm

moon - light la - dies. Rock - a - bye

G D Bm

sweet ba - by James. — Deep greens and blues.

G D Bm7

are the col - ors I choose. Won't you let me go - down.

E7 Asus A G

in my dreams? And rock - a - bye sweet.

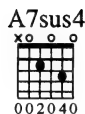
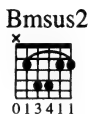
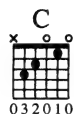
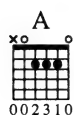
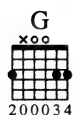
A D

ba - by James. Now the

1. 2.

You Can Close Your Eyes

Words and Music by James Taylor



Intro

♩ = 70

Chord progression: D G A D G Em7 A7sus4

Well the

Verse

Chord progression: D G A(add2) A

1. sun is sure-ly sink - ing - down, - but the
 2. won't be long - be-fore an-oth - er day. -

Em Bm A G Em7 A7sus4

moon is slow - ly ris - ing, — so
We gon - na have a good time, — and

D G Asus2 A

this old world _ must still _ be spin-ning a - round. _ And
no one's gon - na take _ that time a - way.

Em Bm A G/D G Em9 A D

I _ still _ love _ you. _ } So
You can stay _ as long _ as you like. _ }

Chorus

G Em7 A7sus4 A C G

{ close your eyes. } (close your eyes.)

You can close your eyes. It's all right..

Bm(sus2) Bm Em7 A7sus4 A7

I don't know no love songs and

C G Bm(sus2) Bm

I can't sing the blues an - y - more. But

Em7 D/F# G Em7 D/F# G A

I can sing _ this song _ and you can sing this _ song when I'm _

To Coda ⊕ *D.S. al Coda*

Bm(sus2) Bm Em D/F# G Em7 A7sus4 A7

gone. _ It

* two guitars arranged for one

⊕ Coda

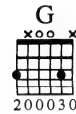
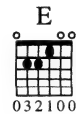
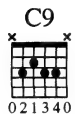
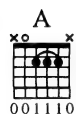
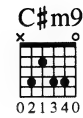
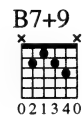
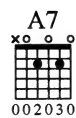
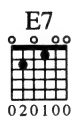
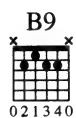
Acous. Gtr. 1

Em7 D/F# G Em A7sus4 A D G A7sus4 A7 D G A D

Acous. Gtr. 2

Steamroller (a.k.a. Steamroller Blues)

Words and Music by James Taylor



Capo III

Intro

♩.=66

Verse

12/8

F#7+5 B9

E7

Well, I'm a steam-roll - er, babe. _

T 3 2
A 3 2
B 2 2

0 2 0 2

0 0 0 0 0 0 0 0 0

A7

E7

I'mbound to roll all o - ver you. _

2 2 4 4 5 5 5 4 0

0 0 0 0 0 0 0 0

0 1 1 1 1 1 1 1

0 0 0 0 0 0 0 0

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E7#9* A7

Yes, I'm a steam - roll - er, now ba - by.

* implied

E7

I'm bound to roll all o - ver you. —

B7#9

I'm gon - n in - ject your soul — with

A D/E A7 E7

some - sweet rock and roll — and shoot you full of — rhy - thm and — blues.

C Verse

E F#7 B9 B+7(#9)* E7

Well, I'm a ce-ment mix-er,

* implied

A7 E7 G A E

a churn-ing urn of burn-ing funk._

E7 G A E E7#9* A D/E A7

Yes, I'm a ce-ment mix-er for you, babe, _

* implied

A D/E A G 4 A G E7

a churn - ing urn ____ of burn-ing funk, hm!

B7+9 4 3

Well, I'm a dem-o - li - tion der - by, — yeah, —

A7 E7 C#m9 F#+7 B9

a heft-y hunk of steam-ing junk. — Woah, - woah, - woah, woah,

E7 (G7) * B7+9 (D7+9) **E** Solo E7 (G7) A7 (C7)

Woah..

Backups: (No, no, babe..)

Elec. Gtr. 2 (w/o capo)

full full full 1/2

* Chord symbols in parentheses are for Elec. Gtr. 2 analysis

Musical score for E7 (G7) in E major. The score consists of three staves: a treble clef staff with a guitar icon, a middle staff with fret numbers, and a bass clef staff with a bass icon. The guitar staff shows a melodic line with various articulations like slurs and accents. The fret number staff shows the corresponding frets for each note. The bass staff shows a bass line with articulations like slurs and accents. The key signature is one sharp (F#).

The musical score for "A7 (C7)" consists of three staves. The top staff is a guitar melody in treble clef, key of C major, with a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing rests. The middle staff is a fretboard diagram showing the fret numbers for the guitar melody. The bottom staff is a bass line in treble clef, featuring a mix of eighth and quarter notes, with some measures containing rests. The bass line includes dynamic markings such as "full" and "1/2".

The musical score for E7 (G7) consists of three staves. The top staff is a guitar part in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth and sixteenth notes, followed by a measure with a whole note and a half note. The middle staff is a bass line in bass clef, showing fret numbers (0, 2, 4, 0, 1, 2, 0, 2, 3, 0, 0, 2, 0, 0, 0, 0, 0, 1, 2). The bottom staff is a drum part in bass clef, featuring various rhythmic patterns including eighth notes, sixteenth notes, and rests, with some measures marked with '1/2' and 'full'.

B7 (D7) A7 (C7)

1/4

9 0 2 0 0 0 0 0 0 0 2 2 0 0 1 0 0 4 0 1 2 0 2 0 2 0

1/2 1/2 1/2

9 9 9 (9) 9 9 10 12 11 13 13 11 13 13 11 13 11 13 13 11 13 11 12 10

E7 (G7) B7+9 (D7+9)

1/4

2 0 4 0 1 2 0 2 5 2 0 0 0 0 1 2 3 2 1 0 0 0 1 2 1

1/2 full full full 1/2

(10) 11 12 12 10 10 10 12 11 10 8 10 10 8 10 10 8 10 (10) 8 10 8 10 8 10 8 10 8 10 8 10 8 10

Verse

E7 (G7) A7 (C7)

Now, I'm a na-palm bomb, babe, _ just guar-an-teeed _ to blow your mind.

1/4

0 0 2 0 2 0 2 2 0 0 0 0 0 0 0 0 2 0 0 2

12 10 12 12 10 12 12 10 12 12 11 11 11 11 11 11 9 11 11 9 11

E7
(G7)

guar-an - teed — to blow your mind, yeah. —

5 3 5 3
6 4 6 4
0 0 0 0 2 0 2 0 0 0 0 1 2

10 12 10 12 10 12 12 10 12 12 10 12 12 10 12

B7+9
(D7+9)

A7
(C7)

And if I can't have your love for my own — now, — sweet child, won't be noth-ing left be - hind. .

1/4

3 0 2 0 2 0 2 1 2 2 2 1 2 2 2 0 2 2 0 9

8va

14 13 14 14 13 14 14 13 14 14 13 14 12 11 12 12 11 12 12 11 12

Free Time

E7 (G7) C#m9 (Em9) F#m7 (A+7) B11 (D11)

It seems how late - ly, babe, _ got a bad case of steam - roll - er blues. _

11/12 9/10

E7 (G7)

full